

The Study of Philosophical Meaning of Kerawang Motives on Gayo Ethnic Traditional Clothes, Aceh Province

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ABSTRACT

Gayo ethnic originally came from the people of Veda adherents of the Austronesian or known as Proto-Malays who brought cultures. In a further development, mixing of genetic and cultural among the Veda with a group of Austronesian is the forerunner to a tribe called Gayo. The process of deployment Gayo ethnic closely related to the expansion of the territory of the kingdom called *Linge Kingdom*, *Adi Genali* was the first king of this kingdom. Kerawang Gayo is one of art identity owned by Linge Kingdom which ultimately also an identity for Gayo ethnic. The objective of this research was to find out and identify : (1) motives of Kerawang on Gayo's traditional clothes; (2) philosophical meaning of Kerawang motifs on Gayo's traditional clothes . This research used descriptive qualitative. The data were collected by using literature, deep interview with craftsmen, traditional figures, and historical relics (artifacts). The findings of this research showed that. There are six kinds of Kerawang Gayo's motives on traditional clothes and each motif has a deep philosophical meaning. Those are *Emun Berangkat* (marched cloud), *Puter Tali* (multiple gyre) *Pucuk Ni Tuis / Pucuk Rebung* (bamboo shoot), *Tapak Seleman* (sole of Sulaiman) *Ulen* (Moon), and *Peger* (fence).

Keywords— kerawang, gayo, motives

I. INTRODUCTION

Gayo is the name of one of tribes in the province of Aceh, Gayo highland has a height ranging from 200 to 2600 meters above sea level. Currently, Gayo highland has been divided into two parts of Aceh Tengah and Bener Meriah Regency [1].

Kerawang is designation of the carving patterns of Gayo [2]. Kerawang usually found on wooden houses, woven materials, pottery, metal, and fabric. Historically, Kerawang engraving was first found on the ornament of *Umah Pitu Ruang* (custom home of Gayo). *Umah Pitu Ruang* was dowry or demand of a princess from Kingdom of Johor (Malaysia) who had been proposed by *Adi Genali* , the first king of Kingdom of Linge (Kingdom of Gayo). Motives of Kerawang that had been found on ornaments of *Umah Pitu Ruang*, furthermore were applied as decoration motives on art material ,included traditional clothes of Gayo ethnic. Motif is a pattern style that became the starting point to create a form of stylized ornamentation that serves to decorate a room or object fields of life.

Motifs of Kerawang has a big role in the history of Gayo[3]. Kerawang Gayo is not just a motif without philosophy. Motif on Kerawang Gayo contain the mandates, advices for society. Also, it was a communication tool that had been used by Gayonesse long time ago. "Kerawang is one of diverse customs system for Gayo people. This system was manifested by a wide shaped ornamental motif engravings and is a signs carrying messages implied behind the symbol / mark of the Gayo's ancestor . Behind the sign there were messages

/ advices from the ancestors for the next generation of Gayo [4].

Each motif of Kerawang has its own philosophy, this study examines the philosophy contained in motives of Kerawang Gayo on traditional clothes of Gayo ethnic .Focusing is done in Kerawang Gayo of Bener Meriah and Aceh Tengah

II. METHOD

This research is descriptive qualitative. A descriptive qualitative is a way that allows for knowing the circumstances or conditions of case today. Descriptive method is an idea or event that is happening at the present [5]. The descriptive qualitative method who is used in this study aims to understand various and Philosophical Meaning of Kerawang Gayo's motives on the traditional clothes of Gayo ethnic, Aceh Province.

The research location is in Gayo Highland , those are Bener Meriah and Aceh Tengah Regency, Aceh Province as the centers of Kerawang Gayo. The sample in this study adjusted for purposes of research that will seek the broadest possible description. Therefore, the sampling technique used was purposive sampling or sampling aims. Researchers also will use the internal sampling, the researchers determined based on the needs of the informant.

To obtain these data, the data source of this research includes:

1. The informant made up of artists, artisans, entrepreneurs, users, as well as competent figures with Kerawang Gayo.

2. Events and Behavior: events or behavior that becomes the source of data is the events or actions related to the creation, production, marketing, and use of Kerawang Gayo Motives.
3. Document: This document in the form of notes or publications about Kerawang Gayo. Included in the data source document is of commentaries and writings in newspapers / magazines / and internet regarding Kerawang Gayo and socio-cultural background of its creation.
4. Artifact: Artifacts used in this study of Traditional Clothes of Gayo Ethnic.

III. DISCUSSION

Gayo region is located in the middle of the mountains of Aceh that is attached to Bukit Barisan, positioned at the far northern tip of Sumatra island. According to historical records, previously, Gayo highlands is an area *Negeri Antara* territory which stretches from the Karo (North Sumatra) to Cut Panglima (Aceh).

Gayo ethnic's ancestors originally came from the people of Veda adherents of the Austronesian or known as Proto-Malays who brought culture Neolithikum [6]. In a further development, mixing of genetic and cultural among the Veda with a group of Austronesian is the forerunner to a tribe called Gayo.

The process of deployment Gayo ethnic closely related to the expansion of the territory of the Kingdom of Linge [7]. Linge kingdom is an ancient kingdom in Aceh. This kingdom was formed in the year 1025 AD (416 H), the first king was Adi Genali. Linge kingdom in Gayo is one of the main kingdoms that have supported the establishment of the Aceh Darussalam kingdom. Without the support of the Linge Kingdom, it can be ascertained that the Kingdom of Aceh Darussalam will never exist in the history of Aceh. The existence of Linge Kingdom in Gayo is very closely related to the presence of the Aceh Darussalam kingdom. Moreover, the first King of Aceh Darussalam Kingdom is the original Gay ethnic who is the biological son of *Reje Linge* named *Merah Johan*, also known as Sultan Ali Mughayatsyah.

Kerawang Gayo is one of identity art which is owned Linge Kingdom that eventually become an identity for gayo ethnic. Kerawang Gayo is a call for embroidery found on kerawang itself. Whereas, embroidery found on traditional house called carving. Then, contained in mats called *belintem*. Basically, they have the same meaning of the motifs, only the placement and usage is distinguished [8].

First time, carving motives found on ornamental *Umah Pitu Ruang* (traditional house of Gayo). Then, those motives were adopted into the typical handicraft

from Gayo, one of which was a motif in traditional clothes of Gayo. Traditional clothes is a pride of the community [9]. From that opinion, it seems clear that traditional cloth is an absolute human need that was needed to fulfill for human survival. In other words, traditional clothes is a primary need that is no less important than other basic. Human efforts to fulfill primary needs through the clothes raises cultural diversity. Traditional clothes is formal wear in an area. Meanwhile, the custom is a rule implemented from generation, either hereditary rules, or made is on the basis of the norms [10].

On customary law of Gayo, traditional clothes of Gayo has motifs : *Emun Berangkat* (marched cloud) , *Puter Tali* (tali berpilin), *Pucuk ni Tuis / Pucuk Rebung* (bamboo shoot), and *Tapak Seleman* (tapak nabi Sulaiman) [11]. Whereas, according to Pinan, basic motifs kerawang Gayo consists of five basis motives, if there are additional motifs of Kerawang, these are the result of developments of basis motifs. While, the five basic motifs are (1) *Emun Berangkat* (2) *Puter Tali* (3) *Pucuk Rebung* (4) *Tekukur* (5) *Rante*.^[12] However, based on the results of the study of literature, observation and interviews to several craftsmen and custom figure , it was found that the motifs always appear in traditional clothes of Gayo are : *Emun Berangkat* (marched cloud), *Puter Tali* (multiple gyre), *Pucuk ni Tuis / Pucuk Rebung* (bamboo shoot), *Tapak Seleman* (sole of Sulaiman), *Peger* (Fence), *Ulen* (moon). Motives of Kerawang on traditional clothes of Gayo has a unique pattern, which has a deep philosophical meaning of each engraving and shape.

Motif of *Emun Berangkat* (marched cloud) is a geometric motif shaped with concentric circles, elongated, and continued repeatedly. This motif is interpreted as a form of clouds lined up in the sky. People describe that clouds marching across the sky as a symbol of togetherness, happiness and harmony.



Motif of *Puter Tali* (multiple gyre) is a motif in the form rope spinning or twisting double. The philosophy contained in *puter tali* motif is the spirit of unity and mutual helping are in keeping the country and live in society.



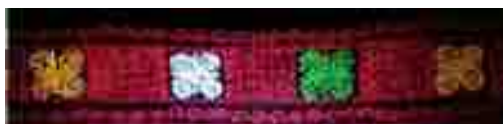
Motif Pucuk Ni Tuis / Pucuk Rebung (bamboo shoot) is a triangle-shaped motifs that are interconnected with each other or in rows. *Pucuk Rebung* is new shoots of bamboo that grows in the form tapered of bamboo. Philosophy of shape *Pucuk Rebung* or bamboo shoots was a portrait of natural fertility in the Gayo, green and cool place, making life comfortable and peaceful. So, overall it appears markers resulting from existing forms. Thus, the overall its meaning describe how people in Gayo life. Bamboo shoots which form a triangle is a symbol of robustness. The young generations who have the mental strength and good leadership will realize the nation into a developed country.



Motif of *Ulen* (months) is a circular motif is interpreted moon as a symbol of light for the world. Formation of several motifs curved form concentric circles to a point meaning life goals. Motif *Tapak Seleman* (soles of Sulaiman) inspired by the Prophet Sulaiman As, motif of *Tapak Seleman* are vertical and horizontal lines that intersect. Each corner of the line pieces are lingkaran-circle touches the line. The left and right of the vertical line is limited by the range of the amount of more than one line.



Motif of *Tapak Seleman* (sole of Sulaiman) inspired by the Prophet Sulaiman AS. Motif *tapak seleman* are vertical and horizontal lines that intersect. Each corner of the pieces of the line there are circles touching the lines. The left and right of the vertical line is limited by the range of the amount of more than one line. Gayo ethnic gives meaning *Tapak Seleman* motif as a symbol of the supernatural, grandeur, power and protection. The philosophy of this motif is in the Gayo ethnic is a problem solved wisely and prudent to conduct deliberations and always be fair in taking a decision.



Motif of *Peger* (fence) is a row of vertical stripes like a fence arranged in groups with different colors. The composition of each group is alternately vertical lines between the colors to one another. The meaning of *Peger* is defense and maintaining order in the country / village.



The motifs on Kerawang Gayo consists of several colors: black, yellow, red, white, green. Elements of the colors also have a certain meaning and philosophy.

- Black is the color of the base Kerawang shows the symbols of the earth
- Yellow means *Musuket Sipet* (thoughtfully)
- Red means *Musidik Sasat* (courage)
- White meaningful need *Sunet Kesucian* (Differentiate between good and bad)
- Green means *Genap Mufakat* (deliberation).

IV. CONCLUSION

Kerawang Gayo is one of the most important identity for Gayo ethnic. There are six kind of Kerawang motives on the Traditional clothes of Gayo ethnic. Those are *Emun Berangkat* (marched cloud), *Puter Tali* (multiple gyre), *Pucuk Ni Tuis / Pucuk Rebung* (bamboo shoot), *Tapak Seleman* (sole of Sulaiman), *Peger* (Fence), and *Ulen* (moon). Each motif on it has a deep philosophical meaning that were believed as the guidelines of life for Gay.

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